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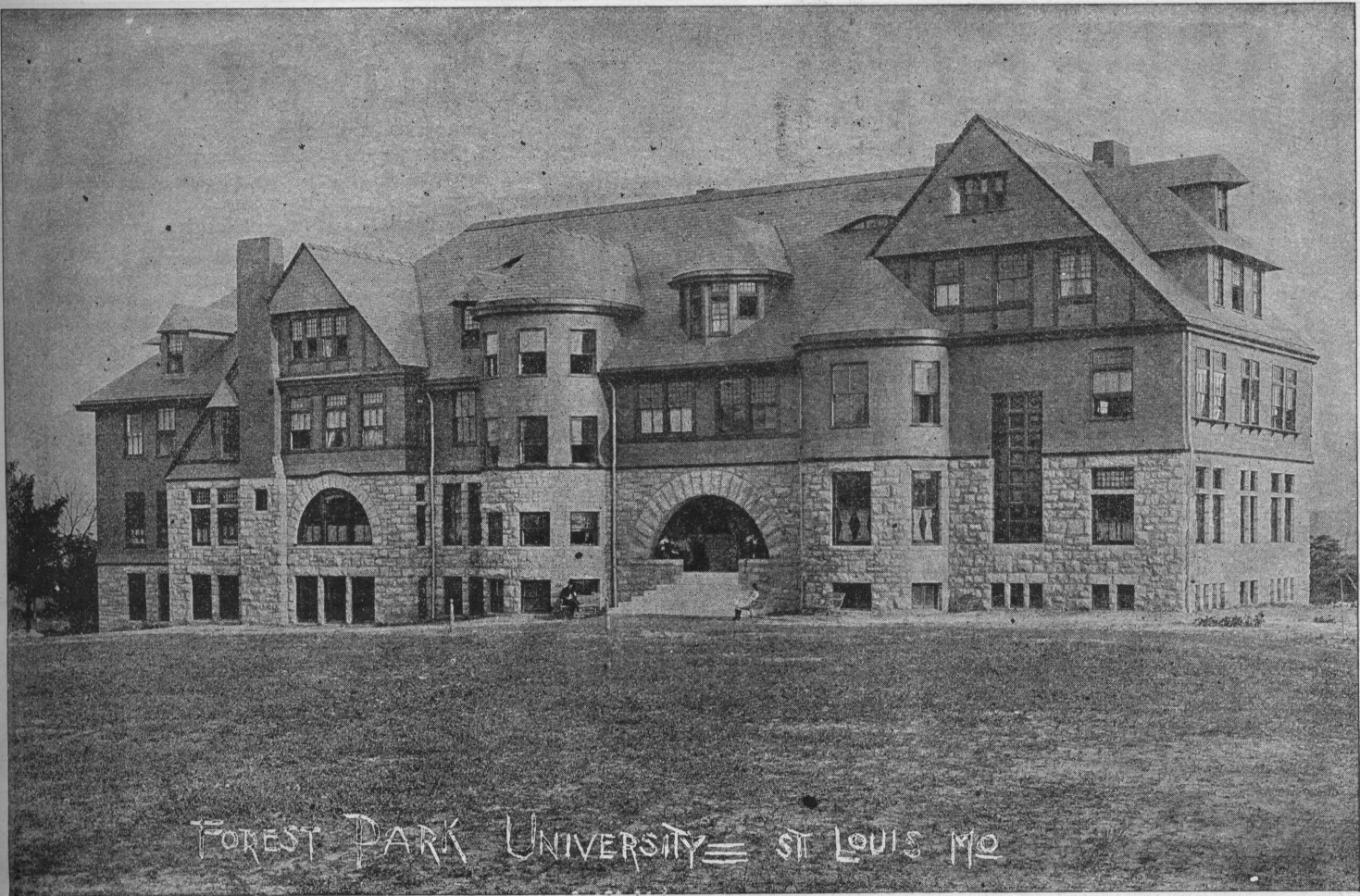
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delssohn, Chopin, Schumann and Liszt. But the classical foundation, for the student of average intelligence, is all-important to form both a correct and healthy taste for music, and the teacher should take especial care that the general musical education keeps pace with the technical development of the fingers.—*Damrosch.*

MAJOR AND MINOR.

How to Keep Cool in Summer.—Call at the office of the Burlington Route, 112 N. Fourth Street, and purchase a round trip ticket to one of the following resorts: Spirit Lake \$23.00, Battle Lake, \$33.10, Minnetonka \$26.35, Minneapolis and St. Paul \$25.60. Reduced rates are also made to all the prominent resorts in the North and Northwest. All tickets good to return until October 31st.

Miss Nellie Strong left for Rye Beach, N. H., and will return in September.

The Presbyterian Christian Endeavor Society of Webster Groves, Mo., gave a grand concert at Allen's Hall on the 21st ult. The participants were: Miss Bertha Arnold, soprano; Miss Rebecca Levy, contralto; Mr. Geo. F. Townley, tenor; Mr. Sam. Black, baritone; Mr. Sidney Schiele, violin; Mr. Gus. Rosen, accompanist; and Mr. A. L. Schollmeyer, elocutionist.

Tourist Rates to All Points.—Call at the office of the Burlington Route, 112 North Fourth Street, for information relative to routes and rates to all the important summer resorts of the North, West and North-West.

Minnie Hawk is to head an English opera company in this country next season under the management of C. D. Hess. Her husband, Chevalier Von Wartegg, who is now in Europe with her, is engaging the singers for her support.

Louis Conrath will take a trip over the lakes to Milwaukee before September.

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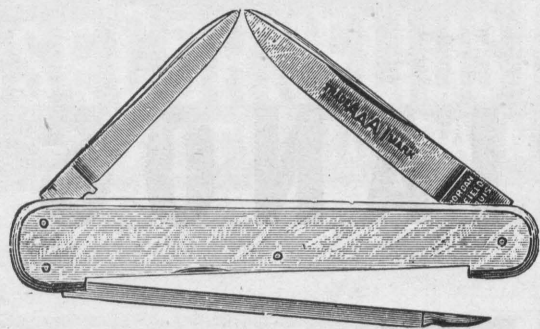
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MUSICAL REVIEW

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. JULY, 1891. VOL. 14—No. 7.

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JULY, 1891.

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When a subscription is renewed, it should be so stated in order that it may be continued from the last number received.

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We refer our friends and patrons in the East to Mr. E. I. Matthews, 400 Temple Court, New York, who is representing our Eastern advertising interests.

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SIGISMUND THALBERG.

The minister to St. Petersburg in 1839 was George Mifflin Dallas, at one time Vice-President of the United States. Among the extracts from a diary kept by him, the following is published in the *Century Magazine*.

"Wednesday, 6th March, 1839.—Sigismund Thalberg gave his first concert in St. Petersburg this evening at the Assemblée de la Noblesse. I had obtained four tickets out of the nine hundred sold, which were at fifteen rubles or three dollars per ticket. We went half an hour earlier than the appointed time, in order to get convenient seats, but we found the saloon already crowded. Many had gone as early as five in the afternoon, to wait patiently till eight. Everybody of ton and distinction was there and the Imperial box was graced by the three Grand Duchesses, Helen, Marie and Olga attended by Baroness Fredericks and Kitty Tschitcherine.

"A great poet, a great orator, a great painter, a great musician (composer as well as performer) are scarcely to be separated on the scale of intellectual power and interest. Thalberg is the first musical genius I have ever seen. I had anticipated much but he more than satisfied me. He executed on the piano three of his own pieces, and made the instrument speak in tones I never imagined it capable of. The vast and discerning audience testified in tumults of applause to his triumph. He seems a young man of twenty-five, of rather slender figure, florid complexion, light chestnut hair, and a distinct Grecian profile. His personal deportment was modest, deferential but perfectly self-possessed and calm. Dressed in full black, with white cravat, and maintaining a mild but imperturbable serenity, he took his seat at the piano, with the preoccupied air of a young clergyman full of his most interesting sermon. His first touch carried conviction of his excellence. It involved a delicacy, a certainty, an entirety which made the note fall in its utmost perfection upon the ear. As he proceeded, this exquisite distinctness accompanied him through all the mazes of his elaborated composition. The instrument seemed like a wonderful combination of the richest, clearest and sweetest human voices.

"In coming away the sudden rush through the ante-chamber was rather alarming. We got, however, in the advanced group with Count Nesselrode, (whose little rake-hat made him look as if he had already been squeezed to death, and who kept screaming for his weeping and terrified daughter, Marie) Princess Solikoff, Countess Kreptovitch, etc., etc., and were able to reach our carriage with no mishap, except the loss of a breast-pin.

"Tuesday, 12th March, 1839.—At half-past ten we went to Princess Hohenlohe's and remained till half-past two. I played chess with the representative of Don Carlos, the Duke of Medina and Sidonia, and Marquis of Villafranca, giving him a castle and a knight, and then beating him. The company was numerous and gay. Thalberg made his appearance as a guest, and seemed very much courted by some of the younger married ladies. He declines playing at such parties unless engaged for that purpose, and then his fixed price is 1,000 rubles or two hundred dollars for the evening, during which he executes two or three pieces. Hohenlohe is not up to such extravagance, but the pianist finds himself in pretty constant demand. What orator, statesman, lawyer, poet or even novelist has ever been paid at this rate?"

ST. LOUIS CAPTURES IT.

The first prize of seventy-five dollars offered by the great Mason & Hamlin Organ Co., for the best composition for Liszt organ and piano was awarded to Ernest R. Kroeger. The title of the composition is "Scene Persani."

FOREST PARK UNIVERSITY.

Forest Park University has been quite a centre of attraction to our citizens for the last few months. The building, in all of its graceful proportions, has been going up like magic, during the winter and spring, and hardly a carriage drives in the park, that does not take the well known turn to the south and pass the small horse-fountain on the south grand drive, and then climb the long hills passing into the Clayton Road going west, and on to the south side of the park where on the highest ground in all that vicinity, the beautiful new University lies along the hill, completing the view in a charming way. St. Louis people are never tired of riding and driving through this unequalled park, and this latest attraction has proved a drawing card, especially as until lately, happy girls could be seen walking on the lawn, or having a merry time with the ponies and donkeys in the park, or driving back and forth in the wagonettes.

Our observer noticed how hearty and rosy the girls were, and in that pure air, they could hardly be otherwise. It was a happy thought to plant these growing girls, where they might have 1500 acres to give the oxygen and ozone that their lungs require, so that they may make healthy women.

CITY NOTES.

Geo. Jarvis has returned to London.

Earl Sykes will take a short vacation in August.

R. S. Poppen will take his vacation in Colorado.

Mrs. Lucy B. Ralston is traveling, and will be away perhaps a few months.

Ludwig W. Hoffman, the 'cellist, will locate in New York. He is a brother of Aug. Wm. Hoffman, the pianist.

Miss Clara Robbins, the soprano of the Lafayette Park Presbyterian church, is a magnificent reader at sight.

Mrs. Louie A. Peebles will sing the "Star-Spangled Banner" at the French Fete, which occurs on the 14th inst.

Mrs. K. J. Brainard will spend the summer at Davenport, Ia., having recovered somewhat from her recent illness.

Louis Hammerstein will soon build an elegant residence, having already procured a suitable site near Lafayette park.

H. Groffman goes to Fincastle, Tenn., for vacation, and will enjoy the mountain air; while here he acts as precentor.

Mrs. Hennings-Helmsohn will sing at the Ohio Music Teachers Convention, which will occur at Cincinnati on the 3rd inst.

M. A. Gilsin is nothing daunted by the hot weather. His choir maintains its usual excellence and renders the best of everything.

Messrs. A. G. Robyn and H. Groffman, escorting Miss Beers and Miss Thiel, listened to a performance of the Gondoliers at Schnaider's.

W. J. Gratian has been called to Des Moines, Iowa, to take charge of the Episcopal Cathedral Organ. The position pays eleven hundred a year.

Miss B. Mahan, organist of the Baptist Church on Grand avenue, will spend a vacation west, and will be back in time to take up her classes again.

Miss Katie Wright is pianist of the Eastern Star Lodge, which meets at Leffingwell and Washington avenues, on the first and third Saturdays of each month.

V. O. P. King, cashier of Estey & Camp, will desert single blessedness on the 8th inst., for a fair West End belle. The happy twain will leave for a month's honeymoon.

F. E. Cook and Miss Emma Berlin played Kroeger's duet, "Suite de Valses," with immense success, at a musicale given at the residence of Miss Katie Piedrit, Warsaw, Ill.

J. S. Parker, organist of St. John's Episcopal church, will soon transfer his services to Detroit, Mich., having accepted a position as organist in a prominent church there.

The United Hebrew congregation choir composed of Miss Arnold, soprano, Mrs. Wood, alto, Mr. Bahrenburg, tenor and Mr. Black, bass, has been re-engaged for the season.

Edward Dierkes gave a very pleasant time to a few of his friends, at his residence on Bell Ave. Among the guests were Mrs. Louie A. Peebles, J. B. Krieger, J. B. Shields and B. Dierkes.

Aug. Rosen will occupy the organ bench at St. Peter's Church during July and August. Mr. Stroud will return in September from the Isle of Wight, much improved in health, it is hoped.

The Central Christian Church congregation received a treat recently from Mrs. Louie A. Peebles, who sang Gounod's Ave Maria in a most artistic manner, accompanied by Messrs. Schoen and Levy.

Mrs. Douglas Flint, wife of the comedian at Schnaider's Garden, is under the vocal instruction of Mrs. Louie A. Peebles. Mrs. Flint has a pretty voice, her upper register being particularly beautiful.

The Choirs will be more or less vacant during the warm weather. Mr. Robyn will go away, perhaps to Europe; he is now writing an opera with Gus Thomas, somewhat on the order of the Gondoliers.

Mrs. A. L. Palmer will go to New York and Boston for two weeks. The Goldbeck Normal School, of which Mrs. Palmer is directress, has been very successful, many teachers having availed themselves of its advantages.

F. A. North will take no extended vacation. His favorite spot is the Osakis lake, in Minnesota, where he delights in fishing. Mr. North is very skillful with the brush, some of his paintings displaying merit of a high order.

Mr. Myles, an excellent baritone of Sedalia, while in the city was entertained by A. G. Robyn. A most enjoyable time was spent, among the guests being Messrs. Hein, Humphrey, Walker, Pommer, Ridgeley, La Pere and McCreery.

E. R. Kroeger has finished a symphony in b flat, which will be played in Minneapolis. The symphony is considered one of Mr. Kroeger's finest works. Mr. Kroeger is devoting his time to the composition of orchestral works at present.

Miss Laura E. Fisher, the well-known soprano, is doing very successful work in vocal culture and piano-forte instruction. Miss Fisher is a teacher of wide experience and high capabilities, and many of her pupils have attained excellent positions.

Fred. Schillinger is one of the busy men at all seasons, and he is well able to stand it. Mr. Schillinger is a most capable and successful teacher of piano and violin. The singing societies of which he is the director, are among the foremost in the city.

Messrs. George Enzinger and Jacob Moerschel played "Operatic Fantasie" duet, by Epstein, and "Tarantella," duet, by Conrath, at the second annual celebration of St. John's Day at Masonic Home of Missouri, on the 24th ult., with extraordinary success.

Aug. Wm. Hoffman departed for Europe on the 20th ult. to visit his parents at Karlsruhe, Baden. He will return to this city September 28th, resuming his classes at his studio, 904 Olive street. He was accompanied by his brother, Fred V. Hoffman, the violinist.

Horseback Riding is becoming quite the rage again; out Lindell avenue and through Forest Park is the favorite route. Mr. Henry Groffman and Miss Beers were seen cantering along together; both are excellent and graceful riders. Pretty riding habits and pretty riders are the rule.

Mrs. K. Broadus is visiting the principal cities of Europe. She has taken special interest in the conservatories of Paris and London, and will let no advantage pass that will advance her art. Mrs. Broadus has heard most of the famous singers and players in concerts. She will return in time to resume her classes.

A Pleasant party went to Creve Coeur Lake, on the 27th ult., to spend the day fishing, boating, etc., etc. Among the party were Misses Ada Wasson, Udell and Wasbury, and Messrs. Carpenter, Jones, Groffman and Haley. A well-known Caterer furnished dinner. The party being called for at 10 p. m. by Jesse Arnot.

F. W. Humphrey will soon occupy his magnificent new house on Lindell avenue. This will be one of the most complete and comfortable homes in the city. Two beautiful Steinway pianos will grace the parlors and assist in entertaining, for Mr. and Mrs. Humphrey are well-known for their genial and frequent hospitality.

We were delighted at the commencement exercises at Forest Park University to see the simple and unaffected manner in which the "sweet girl graduates" delivered their essays. Not a scrap of paper or a prompter was visible, and the grace of delivery was very marked. Dr. H. M. Parsons, of Toronto, Canada, complimented the young ladies on the thought in their essays, and the able manner in which the subjects were handled.

Miss Eugenia Williamson, the well-known teacher of Elocution will spend two months at Bridgeport, Conn., and at the Eastern watering places. Miss Williamson will take a course of studies in bird tones, while away, and on her return in September will give a very fine entertainment. She will also begin a course of lectures for teachers, on pertinent subjects, to occur on Wednesday afternoons, while Saturday afternoons will be devoted to gymnastics.

Charles Ohm, the popular organist, has been fifteen years with the synagogue at Eleventh and Chouteau avenue, having had most of the principal singers under his direction. The last celebration of Mr. Ohm's connection with the synagogue occurred seven years ago, and he was severely dealt with at the time, being obliged to carry home some silver presents. Mr. Ohm is one of our most widely known citizens, and a very useful and gentlemanly one as well. Many of the singers owe him a debt of gratitude for his disinterestedness in bringing them into public notice.

The College of Music, of Forest Park University, has long had an enviable reputation. Prof. Ernest R. Kroeger, the distinguished young composer and pianist, has been there for four years, and Miss Lillian E. Hyde was brought from the N. E. Conservatory of Music at the same time, and began her successful and artistic work with the organ of the First Presbyterian church, immediately upon her arrival at what was then, Kirkwood Seminary. Miss Bessie Patterson who is at present studying with Marchesi in Paris, did much to raise the standard of Voice. The concerts given by these artists, have been very delightful, and some of the pupils of the last year have very decided talent.

Miss Berenice Crumb, if she continues her studies, will make a pianist of distinction, Miss Celia Doerner executed a duo with Miss Crumb, at the Recital, which charmed every one by the masterly manner in which it was executed.

OFFICIAL TRAINS TO THE CHRISTIAN ENDEAVOR CONVENTION.

The Burlington Route has made one fare for the round trip between all points on its lines and Minneapolis for the above named convention. Tickets good going July 7th, 8th and 9th, and returning July 12th to 15th, inclusive. Parties desiring to remain longer than the limit named for the convention may have additional time by depositing tickets with agent at Minneapolis.

For full information regarding rates and arrangements, apply to C. L. Grice, City Passenger and Ticket Agent, 112 N. Fourth Street.

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Emma Juch was sued in Indianapolis for \$2,000 by the First National Bank of Butte, Montana, and her pay for singing in the Indianapolis Music Festival was attached. Miss Juch broke down completely when the papers were served, saying it was an attempt to humiliate her in a city in which she is a stranger.

We are promised some revelations in the new work on "Music and Musicians," which Rubinstein is now engaged upon. Wagner, Liszt and Berlioz come under critical examination, and it is said that the famous Russian pianist makes sweeping attacks on these musicians, and alleges that they have retarded the onward progress of the art of music.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

TAUSIG AND LISZT.

Tausig's father, who was himself a music-master, took him to Liszt when he was fourteen years old, hoping that Liszt would receive the little marvel as a pupil and protegee. But Liszt would not even hear the boy play. "I have had," he declared positively, "enough of child prodigies. They never come to much." Tausig's father apparently acquiesced in the reply; but while he and Liszt were drinking wine and smoking together, he managed to smuggle the child onto the piano-stool behind Liszt and signed to him to begin to play. The little Tausig plunged into Chopin's A flat Polonaise with such fire and boldness, that Liszt turned his eagle head, and after a few bars cried, "I take him!" I heard Liszt say once that he could not endure child prodigies. "I have no time," said he, "for these artists *die werden sollen* (that are to be)!"

A New Train For St. Paul, Minneapolis and the Northwest.—Commencing Sunday, June 21st, the Burlington Route train, leaving St. Louis at 8:45 p. m. (daily except Sunday, will make through connections for St. Paul, Minneapolis and all the summer resorts of the North and Northwest. Ticket office, 112 N. Fourth Street.

C. A. Cappa, the great New York band master sends the following letter about the popular hit, "Southern Jollification," a plantation scene, published as a piano solo and duet. MR. CHARLES KUNKEL, Dear Sir.—Last Sunday I had the pleasure to play your "Southern Jollification" before an audience of 20,000 people at Central Park and it was received with great enthusiasm and I had to repeat it. I am of the opinion that this composition will have a great success of long standing. I thank you for your kindness in letting me have the score. Accept in the meantime, my sincere congratulations for your beautiful composition. Very sincerely yours, C. A. CAPP.

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Moderato. ♩ - 116.

p *mf*

Ped. *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

cres. *f* *f*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

First system of musical notation. Treble and bass staves. The treble staff contains a melodic line with many slurs and fingerings (1-5, 2-4, 3-5). The bass staff contains a harmonic accompaniment with triplets and chords. Pedal markings are present below the bass staff: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*

Second system of musical notation. Treble and bass staves. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. Pedal markings are present below the bass staff: ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*. The system ends with the marking *poco rit.*

Third system of musical notation. Treble and bass staves. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. The marking *a tempo* appears above the treble staff. Pedal markings are present below the bass staff: ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*

Fourth system of musical notation. Treble and bass staves. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. Pedal markings are present below the bass staff: ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*

Fifth system of musical notation. Treble and bass staves. The treble staff contains chords and some melodic fragments. The bass staff contains a melodic line with fingerings. Pedal markings are present below the bass staff: *Ped.*, *Ped.*, *Ped.*, ** Ped.*, *Ped.*, *Ped.*, *Ped.*

Sixth system of musical notation. Treble and bass staves. The treble staff contains chords. The bass staff contains a melodic line with fingerings. The marking *cres.* appears above the treble staff. Pedal markings are present below the bass staff: *Ped.*, *Ped.*, ** Ped.*, *Ped.*, *Ped.*, ** Ped.*

First system of musical notation. The right hand plays chords, and the left hand plays a triplet eighth-note pattern. Pedal markings are present below the left hand.

Ped. Ped. Ped. Ped. Ped.

Second system of musical notation. The right hand plays chords, and the left hand plays a triplet eighth-note pattern. Pedal markings are present below the left hand.

cres. f f

Ped. Ped. Ped. Ped. Ped. Ped.

Third system of musical notation. The right hand plays chords, and the left hand plays a triplet eighth-note pattern. Pedal markings are present below the left hand.

mf poco rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Fourth system of musical notation. The right hand plays a triplet eighth-note pattern, and the left hand plays chords. Pedal markings are present below the left hand.

a tempo. rit.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Fifth system of musical notation. The right hand plays a triplet eighth-note pattern, and the left hand plays chords. Pedal markings are present below the left hand.

a tempo. f

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * P * P * Ped.

Sixth system of musical notation. The right hand plays a triplet eighth-note pattern, and the left hand plays chords. Pedal markings are present below the left hand.

mf

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

mf poco rit. a tempo.

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. Ped. *Ped. *Ped. *Ped.

a tempo. poco rit. *mf*

*Ped. *Ped. *Ped. *Ped. *Ped. Ped. Ped. *Ped. Ped.

Ped. Ped. Ped. Ped. *Ped. Ped. Ped. *

cres.

Ped. Ped. Ped. *Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f *f* *cres.* *cres.*

Ped. *Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *


do. *p.* *r. h.* *p.*

Ped. *Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

SERENATA.

(A L'ESPAGNOLE.)

To Marcus I. Epstein.

Allegretto.  - 138.

Theodore Kullak,
(*Carl Tausig*)

Allegretto. $\text{♩} = 138$. *pp* *a la Guitare.* *Il basso un poco marcato.* *pp* *L.h.* *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

pp *L.h.* *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

pp *L.h.* *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

f *mf* *L.h.* *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

3 2 3 2 3 3 1 4 2 1 1 4 2 1 1 4 2 1 1 4 2 1

5 3 5 3 5 2 5 3 5 4 5 2 5 4

Ped. * Ped. * Ped. *

accelerando.

a tempo.

1 2 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Canto.

l.h. *l.h.* *l.h.* *l.h.*

r.h. *r.h.* *r.h.* *r.h.*

Ped. * Ped. *

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

l.h. *l.h.* *l.h.* *l.h.*

r.h. *r.h.* *r.h.* *r.h.*

Ped. Ped. Ped. *

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

l.h. *l.h.* *l.h.* *l.h.*

r.h. *r.h.* *r.h.* *r.h.*

Ped. * Ped. * Ped. *

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

l.h. *l.h.* *l.h.* *l.h.*

r.h. *r.h.* *r.h.* *r.h.*

Ped. Ped. *

a tempo.

Handwritten musical notation for the first system. The right hand (r.h.) features a melodic line with fingerings 2, 3, 4, 5, 3, 1, 2, 3, 2, 4, 2, 4. The left hand (l.h.) provides harmonic support with fingerings 4, 2, 2, 1, 2. The system includes a *canto.* section and a *mf* dynamic marking. Pedal points are indicated by 'Ped.' and asterisks.

Handwritten musical notation for the second system. The right hand (r.h.) has fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. The left hand (l.h.) has fingerings 4, 2, 5, 2, 5, 3, 6, 3. The system includes a *cres.* (crescendo) marking and several 'Ped.' indications.

Handwritten musical notation for the third system. The right hand (r.h.) has fingerings 1, 2, 3, 1, 3, 4, 2, 1, 3, 2, 1, 3, 2, 1. The left hand (l.h.) has fingerings 5, 3, 3, 2, 1, 3, 5, 3, 6, 2, 5, 4. The system includes a *rit.* (ritardando) marking, an *a tempo.* marking, and several 'Ped.' indications.

Handwritten musical notation for the fourth system. The right hand (r.h.) has fingerings 2, 3, 2, 3, 1, 4, 2, 1, 1, 4, 2, 1, 1, 4, 2, 1, 1, 4, 2, 1. The left hand (l.h.) has fingerings 5, 3, 5, 3, 6, 2, 5, 4, 1, 3, 5, 4, 1, 3, 5, 4, 1, 3, 5, 4. The system includes an *ac - cel -* (accelerando) marking and several 'Ped.' indications.

e - - - - - ran - - - - - do.

Handwritten musical notation for the fifth system, which serves as the final system on the page. The right hand (r.h.) has fingerings 3, 2, 5, 3, 1, 2, 5, 3, 1, 2, 5, 3, 1, 5. The left hand (l.h.) has fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. The system includes a *sf* (sforzando) marking and a 'Ped.' indication.



CRADLE SONG.

The proper and artistic use of the Pedal in this composition is of the greatest importance it is therefore indicated by notes and rests instead of the usual *Ped.* and * as to where it should be used and released.

E. R. Kroeger.

Allegretto. ♩ — 72.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 72 beats. The score includes various musical notations such as notes, rests, and fingerings. Pedaling instructions are indicated by notes and rests instead of the usual 'Ped.' and '*' symbols. The score concludes with a 'rit.' (ritardando) marking.

Plaintivo.

First system of musical notation. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a descending scale (5, 4, 3, 2, 1) and a trill. The left hand provides a harmonic accompaniment with chords and single notes. A *dim.* (diminuendo) marking is present in the middle of the system. The system concludes with a mezzo-forte (*mf*) dynamic.

Second system of musical notation. The right hand continues the melodic development with a trill and a descending scale. The left hand maintains the accompaniment. A *dim.* (diminuendo) marking is present in the middle of the system.

Third system of musical notation. The piece begins with a *rinforz.* (rinforzando) marking. The right hand features a melodic line with a descending scale (5, 4, 3, 2, 1) and a trill. The left hand provides a harmonic accompaniment with chords and single notes.

Fourth system of musical notation. The right hand continues the melodic development with a trill and a descending scale. The left hand maintains the accompaniment. A *dim.* (diminuendo) marking is present in the middle of the system.

Fifth system of musical notation. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a descending scale (5, 4, 3, 2, 1) and a trill. The left hand provides a harmonic accompaniment with chords and single notes.

5 3 2 4 3 2 1 2 1 3 5

mf

dim. *e* *rit.*

This system contains the first staff of music. The right hand has a melodic line with various fingerings indicated above the notes. The left hand has a bass line with fingerings below. The system concludes with a double bar line and a short continuation line below.

a tempo.

p

This system contains the second staff of music. It begins with a key signature change to two sharps (F# and C#). The right hand features a series of chords and single notes, while the left hand has a more active bass line. The system ends with a double bar line and a continuation line.

This system contains the third staff of music. The right hand continues with a sequence of chords, and the left hand has a steady bass line. The system concludes with a double bar line and a continuation line.

pp *una corde*

This system contains the fourth staff of music. The right hand plays a series of sustained chords, and the left hand has a simple bass line. The system ends with a double bar line and a continuation line.

ppp *rit.* *ppp*

This system contains the fifth and final staff of music. It features a series of chords in the right hand and a bass line in the left. The system concludes with a double bar line and a final continuation line.

SLAVISH MARCH.

(MARCH DER SKLAVEN)

Gustav Stolpe.

Tempo di marcia. ♩ - 120.

The musical score is written for piano and bass. It consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes fingerings such as 3, 2, 4, 1, 2, 3, 5, 2, 1, 2, 1, 3, 2, 3, 4, 1, 2, 3. The second system features a mezzo-forte (*mf*) dynamic, a *poco a poco* crescendo, and pedaling instructions (*Ped.*). The third system includes a *do* vocal line, a forte (*f*) dynamic, and a fortissimo (*ff*) dynamic. The fourth system continues with a mezzo-forte (*mf*) dynamic and a fortissimo (*ff*) dynamic. The fifth system begins with a mezzo-forte (*mf*) dynamic and includes a *poco a poco* crescendo. The sixth system concludes with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The score is rich with musical notation, including notes, rests, and various musical symbols.

Ped. Ped. Ped. Ped. *
 cresc. crescendo.
 p f Ped. *

Repeat from the Beginning the First Four Lines, then finish with the Finale.

FINALE.

p cresc. f Ped. *
 crescendo. ff
 ff sempre f sec.

MERRY WIVES OF WINDSOR.

OTTO NICOLAI.

OVERTURE.

CLAUDE MELNOTTE.

SECONDO.

Andantino moderato.

Primo.

p

cres: poco a poco

mf

p dol:

pp

fp

MERRY WIVES OF WINDSOR

OTTO NICOLAI.

OVERTURE.

CLAUDE MELNOTTE.

Andantino moderato.

PRIMO.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of five systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring complex fingerings, dynamics, and articulations.

System 1: The first system begins with a *pp* (pianissimo) dynamic and a *tremolando* marking. The right hand plays a series of chords, while the left hand plays a single note. The system is divided into five measures, numbered 1 through 5. The first measure is marked *Red.* (Reduction). The second measure is marked *Secundo*. The system ends with a *** (star) marking.

System 2: The second system continues the piece, with the right hand playing a series of chords and the left hand playing a single note. The system is divided into five measures, numbered 6 through 10. The first measure is marked *Red.* (Reduction). The system ends with a *cres:* (crescendo) marking and a *** (star) marking.

System 3: The third system begins with a *poco. poco.* (poco a poco) marking. The right hand plays a series of chords, while the left hand plays a single note. The system is divided into five measures, numbered 11 through 15. The first measure is marked *Red.* (Reduction). The system ends with a *mf* (mezzo-forte) marking and a *** (star) marking.

System 4: The fourth system begins with a *p dol:* (piano dolce) marking. The right hand plays a series of chords, while the left hand plays a single note. The system is divided into five measures, numbered 16 through 20. The first measure is marked *Red.* (Reduction). The system ends with an *espress:* (espressivo) marking and a *** (star) marking.

System 5: The fifth system begins with a *fp* (fortissimo) marking. The right hand plays a series of chords, while the left hand plays a single note. The system is divided into five measures, numbered 21 through 25. The first measure is marked *Red.* (Reduction). The system ends with a *** (star) marking.

SECONDO.

poco piu animato.

PRIMO.

poco più animato.

poco piu animato.

p

f

Red. *

ossia.

Second system of musical notation, continuing the exercise. It features eighth and sixteenth notes with various fingerings and articulations. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notes are grouped in measures, with some measures containing multiple notes beamed together. Fingerings are indicated by numbers 1-4, and articulations like 'x' and '+' are used. The system concludes with a double bar line.

eres:

This musical score is for the piano accompaniment of the waltz 'The Merry Widow' (Die lustige Witwe) by Franz Lehár. The score is written for piano (p) and includes various musical notations such as fingerings, dynamics, and articulation marks. The piano part is in 3/4 time and features a series of chords and melodic lines. The violin part is in 3/4 time and features a series of eighth and sixteenth notes. The score is divided into measures, with some measures containing multiple notes and others containing rests. The piano part is marked with 'cres.' (crescendo) and 'p' (piano). The violin part is marked with 'p' (piano). The score is written in G major and 3/4 time.

ossia.

poco rall:

l.h.

Musical score for "L'Allegretto" by Franz Schubert, Op. 139, No. 3. The score is for piano and features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The tempo is marked "poco rall." and the piece ends with a "Red." (Reduction) symbol.

pp

piu rall:

lento.

SECONDO.

Allegro vivace.

p e legg:

p

pp

cres: *f*

Allegro vivace.

PRIMO.

p e leggiero.

This musical score is for a piano piece, likely a first movement, marked "Allegro vivace." and "PRIMO." The tempo and character are further defined by the instruction "p e leggiero." (piano and light). The score is written for a single piano, with a grand staff (treble and bass clefs) for each system. The key signature is one flat (B-flat), and the time signature is 2/4. The piece is characterized by rapid, flowing passages, often featuring triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include "p" (piano) and "f" (forte). The score is divided into six systems, each containing two staves. The first system includes the tempo and character markings. The second system begins with a "p" marking. The third system features a "f" marking. The fourth system includes a "p" marking. The fifth system includes a "f" marking. The sixth system includes a "f" marking. The piece concludes with a final cadence in the sixth system.

SECONDO.

The musical score is divided into six systems, each consisting of a piano (P) and organ (O) part. The notation includes treble and bass staves with various musical symbols such as notes, rests, and chords. Dynamic markings include *f*, *Red.*, *rf*, and *p*. Fingerings and articulations are indicated with numbers (1, 2, 3, 4) and 'x' marks. The score concludes with a *poco rall:* marking and a final *p* dynamic.

System 1: Piano part features chords with fingerings 2 1 + and 3 1 +. Organ part features chords with fingerings 2 1 x 2 and 3 1 x 2. Dynamics: *f Red.*, *Red.*, *rf*.

System 2: Piano part features chords with fingerings 2 1 + and 3 1 +. Organ part features chords with fingerings 2 1 x 2 and 3 1 x 2. Dynamics: *rf Red.*, *Red.*, *Red.*.

System 3: Piano part features chords with fingerings 3 1 x and 4 1 +. Organ part features chords with fingerings 3 1 x and 4 1 +. Dynamics: *rf*, *rf*, *rf*, *rf*, *rf*, *rf*, *rf*.

System 4: Piano part features chords with fingerings 3 1 x and 4 1 +. Organ part features chords with fingerings 3 1 x and 4 1 +. Dynamics: *rf*, *rf*, *rf*, *rf*, *rf*, *rf*, *f p*.

System 5: Piano part features chords with fingerings 2 1 3 2 4 + and 2 1 3 2 4 +. Organ part features chords with fingerings 2 1 3 2 4 + and 2 1 3 2 4 +. Dynamics: *p*, *p*.

System 6: Piano part features chords with fingerings 4 + 2 1 3 2 4 + and 3 1 3 +. Organ part features chords with fingerings 4 + 2 1 3 1 3 + and 2 1 3 1 3 +. Dynamics: *poco rall:*, *p*.

PRIMO.

First system of musical notation for the PRIMO part, measures 1-7. The system consists of two staves. The upper staff features rapid sixteenth-note passages with triplets and slurs. The lower staff provides harmonic support with chords and moving lines. Dynamic markings include *rf* (ritardando forte) and *f* (forte). Fingering numbers (1, 2, 3) and breath marks (x) are present throughout.

Second system of musical notation for the PRIMO part, measures 8-14. The musical texture continues with intricate sixteenth-note patterns in the upper staff and sustained chords in the lower staff. The *rf* marking is repeated. Fingering and breath marks are used to guide the performer.

Third system of musical notation for the PRIMO part, measures 15-21. The upper staff shows a continuation of the rapid sixteenth-note runs. The lower staff features a more active line with frequent chord changes. Dynamics remain at *rf*.

Fourth system of musical notation for the PRIMO part, measures 22-28. Measures 22-26 continue with *rf*. In measure 27, the dynamic shifts to *f* (forte). The system concludes with a final *f* marking in measure 28. A small asterisk and a 7/4 time signature change are indicated below the staff.

Fifth system of musical notation for the PRIMO part, measures 29-35. The upper staff has a more melodic character with slurs and ties. The lower staff continues with rhythmic accompaniment. The dynamic marking *p* (piano) appears in measure 34.

Sixth system of musical notation for the PRIMO part, measures 36-42. The tempo is marked *poco rall:* (poco rallentando). The music features a mix of sixteenth-note runs and sustained chords. Fingering and breath marks are used for technical guidance.

SECONDO.

a tempo.

The musical score is written for piano and bass. The piano part is in the upper staves, and the bass part is in the lower staves. The score is divided into six systems, each with a piano staff and a bass staff.

- System 1:** The piano staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth notes with slurs. The bass staff has a bass clef and contains whole notes. Dynamics include *p* (piano) and *cres:* (crescendo). The system ends with *fp* (fortissimo piano).
- System 2:** Continues the piano melody with slurs. The bass staff continues with whole notes.
- System 3:** The piano staff introduces a key change to two flats (B-flat and E-flat). The bass staff continues with whole notes. Dynamics include *p* (piano).
- System 4:** The piano staff continues with slurs and a triplet of eighth notes marked with a '3'. The bass staff continues with whole notes.
- System 5:** The piano staff features a series of eighth notes with slurs and a triplet of eighth notes marked with a '3'. The bass staff continues with whole notes. Dynamics include *cres:* (crescendo).
- System 6:** The piano staff concludes with a series of eighth notes and a final chord. The bass staff continues with whole notes. Dynamics include *f* (forte).

PRIMO.

a tempo.

dol: con anima. *cres: fp*

scherz:

fp

fp *p*

tr *12x2* *cres:*

SECONDO.

This page of musical notation, titled "SECONDO.", contains six systems of music for a piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation is written in a style typical of 19th-century musical manuscripts.

The first system begins with a *rf* (ritardando) marking in the bass staff, followed by four measures of music. The fifth measure is marked *ff* (fortissimo) and contains a dense chordal texture. The system concludes with a measure marked with an asterisk (*).

The second system continues with a *rf* marking and features a series of chords in the treble staff, with the bass staff providing a harmonic accompaniment. It also includes an asterisk (*) in the final measure.

The third system starts with a *ff* marking and features a series of chords in the treble staff, with the bass staff providing a harmonic accompaniment. It includes an asterisk (*) in the final measure.

The fourth system begins with a *rf* marking and features a series of chords in the treble staff, with the bass staff providing a harmonic accompaniment. It includes an asterisk (*) in the final measure.

The fifth system starts with a *rf* marking and features a series of chords in the treble staff, with the bass staff providing a harmonic accompaniment. It includes an asterisk (*) in the final measure.

The sixth system begins with a *rf* marking and features a series of chords in the treble staff, with the bass staff providing a harmonic accompaniment. It includes an asterisk (*) in the final measure.

The piece concludes with a double bar line and a key signature change to one flat.

PRIMO.

First system of musical notation, featuring a treble and bass staff. The treble staff contains complex melodic lines with numerous slurs, ties, and fingerings (e.g., 3, 2, 1, x, 4, 3, 2, 1, x, 4, 3, 2, 1, x). The bass staff provides harmonic support with chords and single notes. Dynamics include *rf* (ritardando forte) and *ff* (fortissimo). A *Red.* (Reduction) marking is present at the end of the system.

Second system of musical notation. The treble staff continues the melodic development with slurs and ties. The bass staff features chords and single notes, with a *Red.* marking. Dynamics include *rf* and *ff*. Asterisks (*) are placed below the bass staff in the first and third measures.

Third system of musical notation. The treble staff begins with a section labeled *ossia.* (alternative) and *glissando.* (glissando), indicated by a dashed line and a series of slurs. The rest of the system continues the melodic and harmonic development. Dynamics include *rf*.

Fourth system of musical notation. The treble staff features a series of slurs and ties. The bass staff includes chords and single notes. Dynamics include *rf* and *ff*.

Fifth system of musical notation. The treble staff continues the melodic development. The bass staff includes chords and single notes. Dynamics include *ff* and *rf*. The system concludes with a final chord and a *f* (forte) dynamic marking.

SECONDO.

This musical score, titled "SECONDO.", consists of six systems of music, each featuring a piano (p) and organ (org) accompaniment. The notation is written in bass clef for the piano part and a combination of bass and treble clefs for the organ part. The key signature is one flat (B-flat).

- System 1:** The piano part features a series of eighth-note patterns with fingerings 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3. The organ part provides a steady accompaniment with eighth notes.
- System 2:** The piano part continues with similar eighth-note patterns. The organ part includes a section marked *sp* (sforzando) with a crescendo leading to a full organ accompaniment.
- System 3:** The piano part features a more complex rhythmic pattern with sixteenth notes. The organ part includes a section marked with an asterisk (*) and a full organ accompaniment.
- System 4:** The piano part continues with eighth-note patterns. The organ part includes a section marked with an asterisk (*) and a full organ accompaniment.
- System 5:** The piano part features a series of eighth-note patterns with fingerings 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3. The organ part provides a steady accompaniment with eighth notes.
- System 6:** The piano part continues with similar eighth-note patterns. The organ part includes a section marked *sp* (sforzando) with a crescendo leading to a full organ accompaniment.

PRIMO.

The first system of musical notation for the PRIMO part. It consists of two staves. The upper staff begins with a forte (f) dynamic and contains several triplet markings (3) and a 'ten:' (tenuto) marking. The lower staff has a 4-measure rest at the beginning and contains various rhythmic figures and fingerings (1, 2, 3, 4).

The second system of musical notation. The upper staff features a trill (tr) and a '8a' (ottava) marking. The lower staff includes a 'Red.' (ritardando) marking and an asterisk (*) at the end of the system.

The third system of musical notation. It includes an 'ossia.' (alternative) section in the upper staff, marked with measures 10 and 11. The lower staff contains a 'Red.' marking and an asterisk (*) in the middle.

The fourth system of musical notation. The upper staff contains various triplet markings (3) and fingerings. The lower staff has a 4-measure rest at the beginning and ends with a 4-measure rest.

The fifth system of musical notation. It includes an 'ossia.' section in the upper staff, marked with measures 10 and 11. The lower staff contains a 'Red.' marking, an asterisk (*) in the middle, and another 'Red.' marking towards the end.

SECONDO.

This musical score, titled "SECONDO.", is written for piano and violin. It consists of six systems of staves. The piano part is primarily in the bass clef, while the violin part is in the treble clef. The score includes a variety of musical notations such as slurs, ties, and fingerings. Dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo), with crescendos and decrescendos indicated. Technical markings include triplets, sixteenth-note runs, and specific articulation symbols like "x" and "+". The score concludes with "Red." (Reduction) and asterisk (*) symbols, suggesting a condensed or edited version of the original work.

System 1: Piano part begins with *mf*, followed by a crescendo (*cres:*) and then *p* (piano). The violin part has fingerings 1, 2, 3, 4.

System 2: Piano part features *f* (forte) and *rf* (ritardando forte) markings. The violin part has fingerings 1, 2, 3, 4.

System 3: Piano part includes *rf*, *fp* (fortissimo piano), and *f*. The violin part has fingerings 1, 2, 3, 4.

System 4: Piano part includes *fp*, *f*, and *dim:* (diminuendo). The violin part has fingerings 1, 2, 3, 4.

System 5: Piano part includes *p* (piano) and *pp* (pianissimo). The violin part has fingerings 1, 2, 3, 4.

System 6: Piano part includes *f* and *p*. The violin part has fingerings 1, 2, 3, 4.

The score concludes with "Red." and "*" symbols, indicating a reduction or edited version of the original work.

PRIMO.

This musical score is for a piano piece, marked 'PRIMO.' It is written for a single instrument, with a grand staff consisting of a treble and bass clef. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings are meticulously indicated with numbers 1 through 4, and 'x' marks likely denote specific fingering techniques or breath marks. Dynamic markings include 'p' (piano) and 'f' (forte). The piece is divided into measures by vertical bar lines, with some measures containing repeat signs. The final system ends with a double bar line and a 'Coda' symbol, indicating the end of the piece.

SECONDO.

First system of musical notation for the 'SECONDO' part. It features a grand staff with a treble and bass clef. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Fingering numbers (1, 2, 3) are indicated above the notes.

Second system of musical notation. The right hand continues with intricate fingerings, including triplets and sixteenth-note runs. The left hand has a more active role with eighth-note patterns. A 'p' (piano) dynamic marking is present.

Third system of musical notation. This system shows a variety of rhythmic patterns and fingerings. The right hand has many beamed notes, and the left hand has a steady accompaniment. A 'p' (piano) dynamic marking is visible.

Fourth system of musical notation. The right hand features a mix of eighth and sixteenth notes. The left hand has a more melodic line. Dynamics include 'mf' (mezzo-forte) and 'p' (piano).

Fifth system of musical notation. The right hand plays a continuous stream of eighth notes. The left hand has a simple accompaniment. Dynamics include 'cres:' (crescendo) and 'fp' (fortissimo).

Sixth system of musical notation. The right hand continues with eighth-note patterns. The left hand has a steady accompaniment. The system concludes with a final chord.

PRIMO.

The first system of musical notation for the PRIMO part. It consists of a grand staff with a treble and bass clef. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. Fingering numbers (1-4) are written above the notes. The bass staff contains a simpler accompaniment with eighth and sixteenth notes. A '2' with a '+' sign is written above the first measure of the treble staff.

The second system of musical notation for the PRIMO part. It continues the melodic and accompaniment lines from the first system. The treble staff features more intricate fingerings and slurs. The bass staff has a steady accompaniment. A '1' is written at the end of the system.

The third system of musical notation for the PRIMO part. It shows further development of the musical themes. The treble staff has a '1' written above a measure. The bass staff has a '2' with a '+' sign at the end.

The fourth system of musical notation for the PRIMO part. This system features a more active bass line with frequent eighth-note patterns. The treble staff continues with its melodic line, including slurs and fingerings.

The fifth system of musical notation for the PRIMO part. It contains several measures with triplets in both the treble and bass staves. The treble staff has a '3' written above a triplet. The bass staff has a '2' written below a triplet.

The sixth system of musical notation for the PRIMO part. It concludes the section with a 'scherzando.' marking. The treble staff has a '3' written above a triplet. The bass staff has a '3' written below a triplet. The tempo marking 'scherzando.' is written in the middle of the system.

SECONDO.

PRIMO.

The first system of musical notation for the PRIMO part. It consists of a grand staff with a treble and bass clef. The music features a series of eighth and sixteenth notes, with some triplets and slurs. There are fingerings (1, 2, 3, 4) and breath marks (+) indicated throughout the system.

The second system of musical notation for the PRIMO part. It continues the melodic line with various rhythmic patterns, including triplets and slurs. There are fingerings and breath marks. A section of sixteenth notes is marked with a '12x2' repeat sign. The system ends with a double bar line and a final note.

The third system of musical notation for the PRIMO part. It features a more complex rhythmic pattern with many sixteenth and thirty-second notes. There are fingerings and breath marks. The system ends with a double bar line and a final note.

The fourth system of musical notation for the PRIMO part. It begins with a 'cres.' (crescendo) marking. The music is more rhythmic, with many sixteenth and thirty-second notes. There are fingerings and breath marks. The system ends with a double bar line and a final note.

The fifth system of musical notation for the PRIMO part. It continues the melodic line with various rhythmic patterns, including triplets and slurs. There are fingerings and breath marks. The system ends with a double bar line and a final note.

The sixth system of musical notation for the PRIMO part. It features a more complex rhythmic pattern with many sixteenth and thirty-second notes. There are fingerings and breath marks. The system ends with a double bar line and a final note.

SECONDO.

The musical score is written for piano and consists of seven systems. The notation is primarily in the bass clef, with some treble clef staves appearing in the middle systems. The piece is marked with various dynamics, including *rf* (ritardando) and *ff* (fortissimo). There are also performance instructions such as "Red." (Reduction) and asterisks (*) indicating specific points of interest. The piece concludes with a double bar line and a final chord.

PRIMO.

8^a

8^a

8^a

8^a

8^a

8^a

TAZZIE.

YORK.

Edith V. Mordecai.

Moderato ♩ — 100.

The piano score for 'Tazzie' is written in 3/4 time with a tempo of Moderato (100 bpm). It consists of five systems of music, each with a treble and bass staff. The piece features various musical notations including notes, rests, and fingerings. Pedal markings ('Ped.') and asterisks (*) are used throughout. Dynamics include piano (p), mezzo-forte (mf), and forte (f). The piece ends with a double bar line and a dollar sign (\$) indicating the end of the score.

First system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*, *f*. Pedal markings: Ped., Ped., Ped., Ped., Ped., *, Ped.

Second system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal markings: Ped., Ped., Ped., *, 1. || 2. *dolce.*, Ped., Ped.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: Ped., Ped., Ped., *, Ped., *, Ped., Ped.

Fifth system of musical notation. Treble and bass staves. Dynamics: *mf*, *f*, *mf*. Pedal markings: Ped., Ped., Ped., *, Ped., Ped., Ped., *

Repeat from the beginning to ♯: then go to the finale

FINALE.

Finale musical notation. Treble and bass staves. Dynamics: *f*, *f*. Pedal markings: Ped., Ped., Ped., *

COME, BIDE IN THIS HEART.

T. J. Prosser.

Moderato. ♩ - 80.

Ped. * Ped. *

1. Come, bide in this heart, My sor - row - ing dear, For,
 2. The poor, stricken bird, When sore - ly dis - tress'd, Seeks
 3. Come, bide in this heart Then, sor - row - ing dear, For,

Ped.

1. there you will find Sweet so - lace from care, There,
 2. re - fuge from harm Some ha - ven of rest, And
 3. there you will find Sweet so - lace from care. Temp -

1346-3

1. Na - - ture will soothe Your tir'd soul to sleep, And Love, as a
 2. there mute - ly 'bides Thro' sum - mer's wild blast, Se - cure from all
 3. es - - tu - ous scenes, Fore - bod - ings and strife No more will dis -

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rit. *a tempo.*

1. guard, Will..... watch o'er thee keep..... He'll save from all harm The
 2. harm 'Till..... dan - ger is past..... The dan - ger once o'er It
 3. turb The..... pleas - ures of life..... The dew - drop soon fades In

1. soul that I love, And keep it as pure..... As an an - gel a -
 2. spreads its soft wings, And fills the warm air..... With the sweet song it
 3. morn - ing's soft ray, So, sor - row shall melt..... From thy fair soul a -

1. bove. He'll save from all harm The soul that I
 2. sings. The dan - ger once o'er It spreads its soft
 3. life. The dew - drops soon fades In morn - ing's soft

or thus.
3rd verse.

1. love, And keep it as pure..... As an an - gel a - bove.
 2. wings, And fills the warm air..... With the sweet song it sings.
 3. ray, So, sor - row shall melt..... From thy fair soul a - way

24 ETUDES.

ETUDE I.

(C. major)

The repetition signs in all these etudes from letters A to A, B to B, C to C, D to D, E to E, F to F, &c. are introduced to enable the student to practice such measures of the etude as offer special difficulties. The measures thus marked may be repeated 4, 8, 12, or 16 times; in fact as often as found necessary. When all the difficulties the etude offers have been thoroughly mastered, the repetitions are, of course, no longer heeded. All characters (notes or fingering) in brackets (f) are to be played only when the phrase is repeated.

Book I.

H. Bertini Op. 29.

Allegro. ♩ 92 ♩ 144

The musical score for Etude I, Op. 29 by H. Bertini, is presented in four systems. Each system consists of a piano (left) and violin (right) staff. The key signature is C major, and the time signature is 2/4. The tempo is marked 'Allegro' with a note value of 92 or 144. The score includes various musical notations such as notes, rests, and fingerings. The first system is marked 'A' and the second 'A,B'. The score includes various musical notations such as notes, rests, and fingerings. The copyright is Kunkel Bros. 1891.

8 B, C

5 1 8 C D 5

5 D

3 or 1 3 4 2 2 3 4 1 1 3 4 2 2 3 4 1 2 3 4 1 5

ETUDE II.

(G major.)

This study is to cultivate a smooth *legato* style in the connecting of chords. To accomplish this the substitution of fingers in many cases is indispensable; so wherever two fingers are indicated over a note the second finger replaces the first without permitting the key to rise until the next is struck.

A. Heed very carefully the use of the pedal as noted it is employed to connect the melody *legato* which would be nearly or wholly impossible for the fingers alone to do. In many cases there is not space enough for the word "Ped." The *P* signifies *Ped.* At first practice the study without *Ped.* until the technical difficulties for the fingers have been mastered then practice with the *Ped.*

B. Slide with the fifth finger, from C sharp to D, in the same manner with the first finger.

Andante espressivo. ♩ 66 ♩ 92.

The musical score for Etude II in G major is presented in four systems. Each system contains a piano (treble) staff and a bass staff. The tempo is marked 'Andante espressivo' with a metronome indication of 66 to 92 beats per minute. The key signature is one sharp (F#), indicating G major. The score includes various musical notations such as slurs, fingerings, and dynamic markings like 'p e legato', 'f dim.', and 'ratt.'. Pedal markings (P) are used throughout to indicate where the sustain pedal should be used. The piece concludes with a final chord marked with a double bar line.

ETUDE III.

(G minor.)

Allegro. ♩_88 ♩_30.

This musical score is for 'ETUDE III. (G minor.)' in Allegro tempo. It consists of seven systems of piano and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *ff* (fortissimo). Fingerings are indicated by numbers 1 through 5 above or below notes. The score is written in G minor, indicated by two flats in the key signature. The tempo is marked as Allegro, with a metronome indication of 88 beats per minute for the quarter note and 30 beats per minute for the half note. The piece features complex melodic lines in the right hand and harmonic support in the left hand, with some passages involving triplets and sixteenth notes.

ETUDE IV.

(B flat major.)

This study is similar in its style to N^o 2. Remarks made regarding the execution of N^o 2 are applicable to N^o 4.

Andante con espressione. ♩ 66 ♩ 100.

sempre legato.

The musical score for Etude IV is presented in six systems, each containing a piano (treble) and bass (bass) staff. The key signature is B-flat major, and the time signature is 4/4. The tempo is marked 'Andante con espressione' with a metronome indication of 66 and 100. The instruction 'sempre legato' is given at the beginning. The score is filled with intricate fingerings (numbers 1-5) and articulation marks (asterisks). Dynamic markings include 'p' (piano), 'f' (forte), 'dim.' (diminuendo), and 'piu f' (pianissimo). The piece concludes with a final cadence in the bass staff.

ETUDE V.

E flat major.

Allegro. ♩ - 100 ♩ - 138.

The musical score for Etude V is presented in six systems, each consisting of a piano (treble) and bass (bass) staff. The key signature is E-flat major (three flats), and the time signature is common time (C). The tempo is marked 'Allegro' with a range of 100 to 138 beats per minute. The score includes various musical notations such as notes, rests, slurs, and fingerings (numbers 1-5). Specific sections are labeled with letters: 'A' at the beginning, 'A B' in the third system, 'B C' in the fourth system, 'C D' in the fifth system, and 'D E' in the sixth system. The piece concludes with a final cadence in the sixth system.

ETUDE VI.

(C. major.)

The editor has reversed the order of studies Nos. 6 and 8, 10 and 11, 22 and 23 thus placing them properly according to difficulty. It is at once apparent that study No. 8 in C major being much easier than No. 6 in C minor should not follow but precede it.

Allegretto. ♩ - 112 ♩ - 152.

The musical score for Etude VI in C major is presented in five systems, each consisting of a piano (left) and treble (right) staff. The tempo is marked 'Allegretto' with a metronome indication of 112 and 152. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'legato'. Fingerings are indicated by numbers 1-4 above or below notes. Section labels A, AB, B C, CD, and D are placed above the staves to denote different parts of the piece. The piece concludes with a final cadence in the piano staff.

The musical score for 'The Bird Song' (Op. 10, No. 4) by Robert Schumann is presented in two systems. The first system shows the piano introduction, with a treble staff and a bass staff. The piano part features a continuous eighth-note accompaniment. The second system shows the vocal entry, with a treble staff and a bass staff. The vocal part enters with a melody in the treble staff. The score includes fingerings, slurs, and a repeat sign.

The musical score for 'The Merry Widow' waltz is presented in two staves. The top staff features a complex melodic line with numerous triplets and sixteenth-note runs, indicated by fingerings (1-4) and slurs. The bottom staff provides a harmonic accompaniment, including bass notes and chords, with fingerings (3, 4, 5) and slurs. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into measures by vertical bar lines, with some measures containing multiple beams to indicate rapid passages.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, featuring a melody with many eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above the notes. The piano accompaniment consists of two staves: a left hand with a bass clef and a right hand with a treble clef. The left hand plays a steady eighth-note bass line, while the right hand plays chords and moving lines. Fingerings are indicated by numbers 1-5 below the notes. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into two systems by a double bar line.

ETUDE VII.

Allegro. ♩ — 120 ♩ — 120.

(C minor.)

ETUDE VIII.

(C minor.)

Allegro. ♩ - 100 ♩ - 92.

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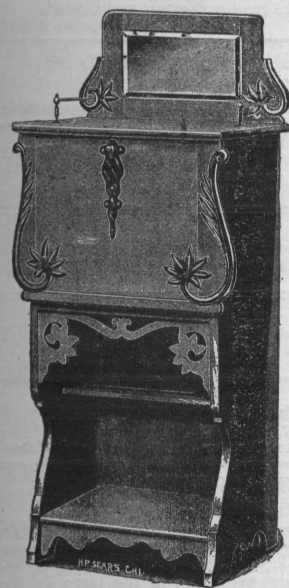
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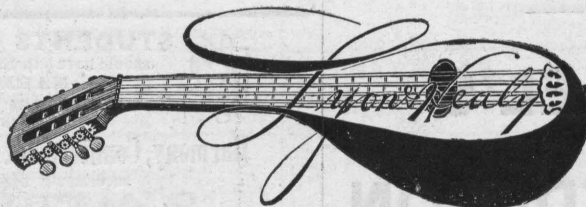
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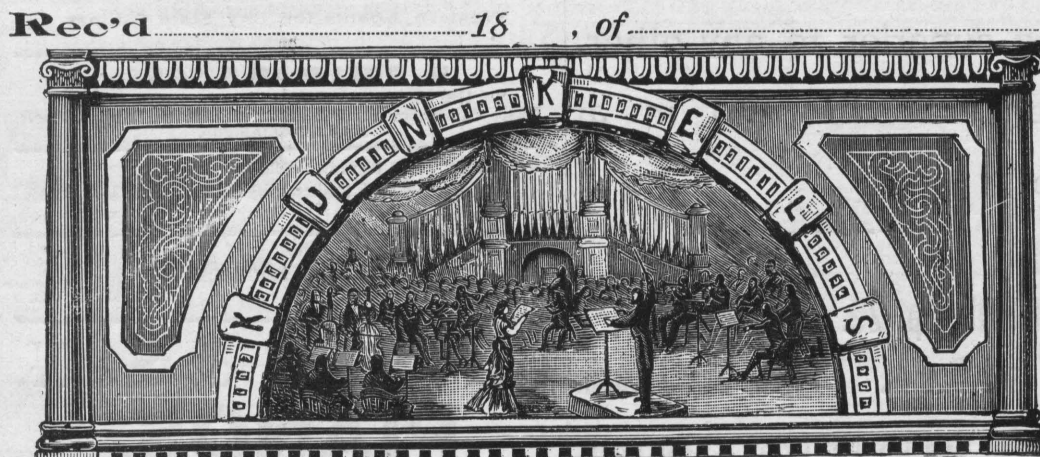
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